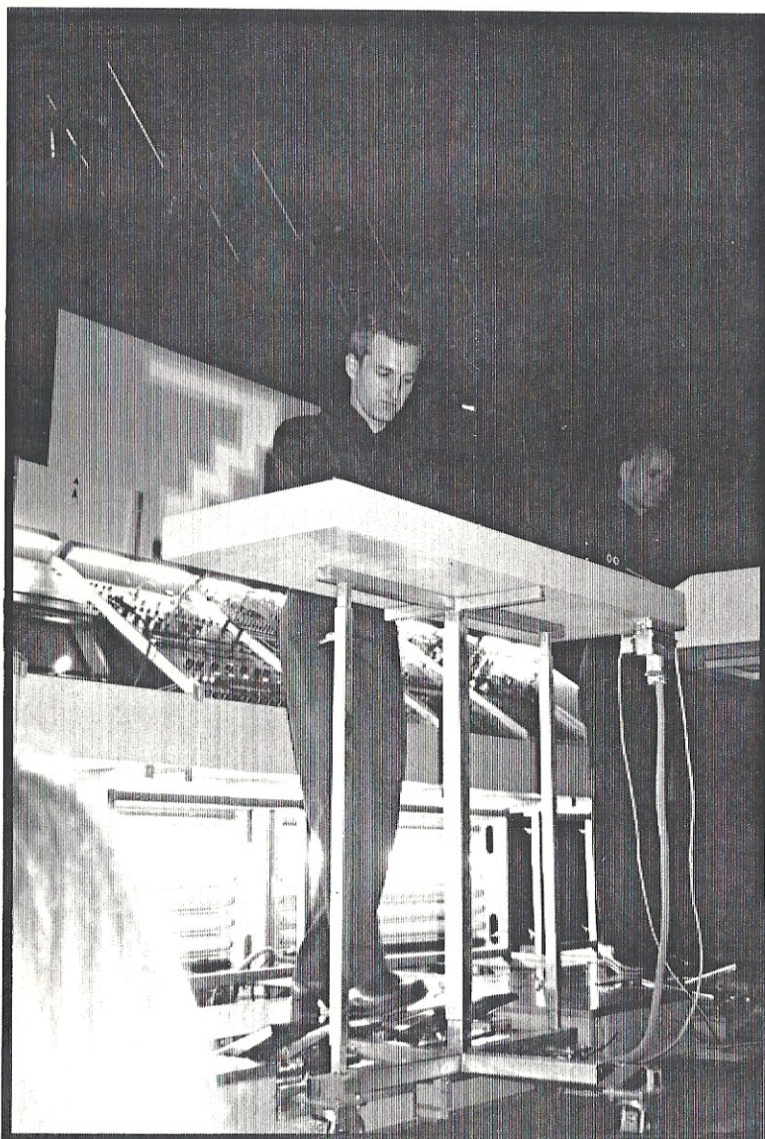


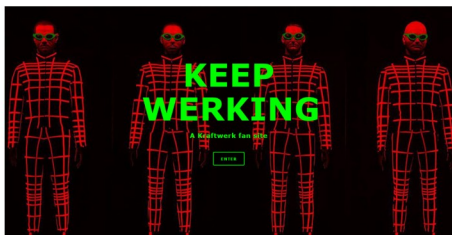
AKTIVITÄT

KRAFTWERK FANZINE

CONVENTION SPECIAL



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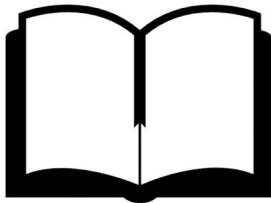
K R A F T W E R K F A N Z I N E

This document contains the scanned pages of one of the Kraftwerk Aktivität Fanzines or complimentary publications that were produced from 1992 through to 1998.

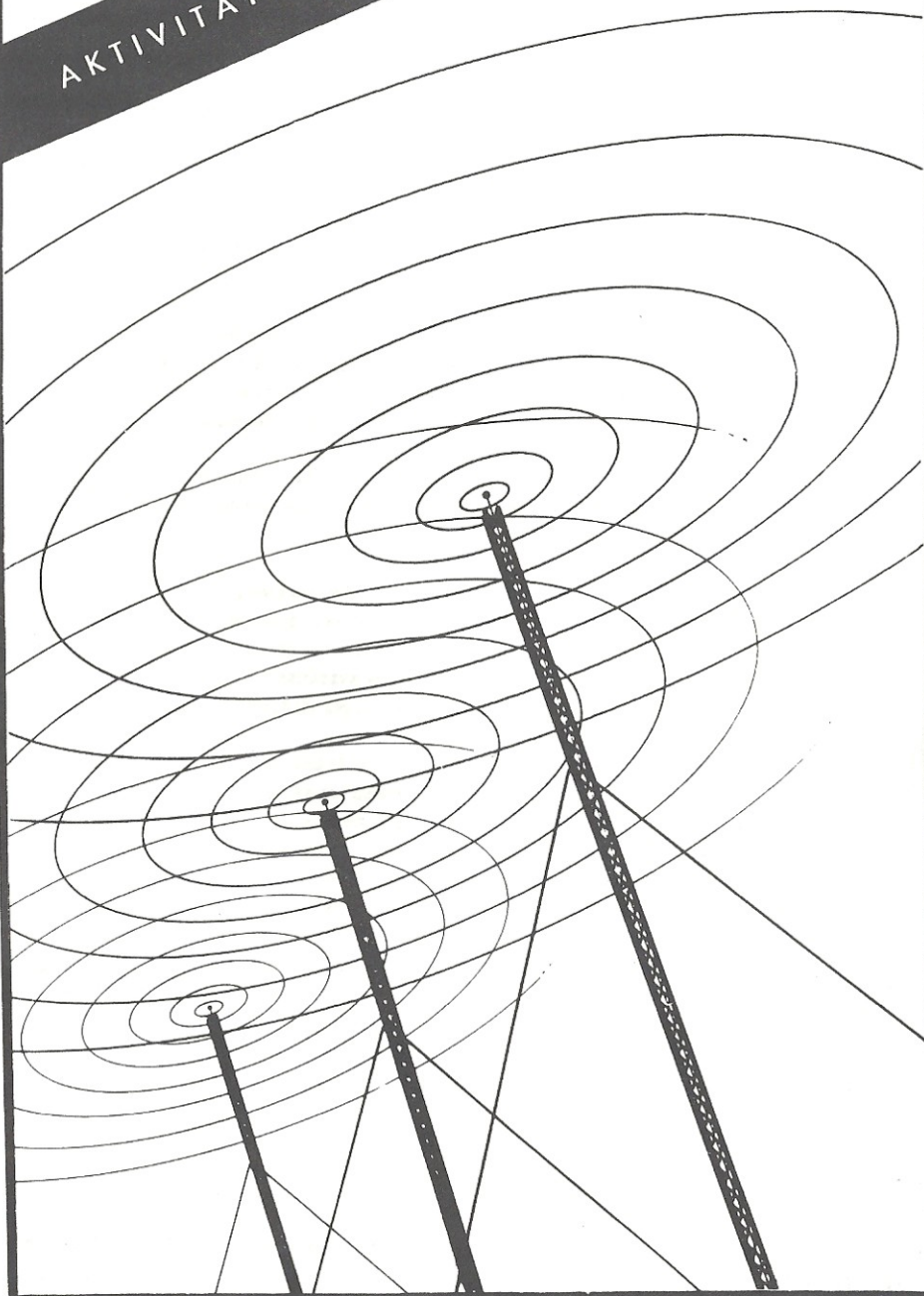
During this time 10 Fanzines were published along with various update issues and other complimentary publications.

The scans have only been altered for clarity, with the exception of addresses and phone numbers that have now been blocked out. So please note that all errors and miss-information are as they appeared at the time of publication. Later issues tried to address the earlier problems as the production team put more stringent editorial practices in place.

Best viewed with two pages side-by-side



AKTIVITÄT



I N T R O

Well, it has only been just over a month since issue three of **AKTIVITÄT** appeared, but we couldn't let this second Kraftwerk convention go by without putting together an issue of **AKTIVITÄT** to mark the occasion - so, here it is; a shorter than usual, 'Convention Special'.

First off, some good news. There is a biography of Kraftwerk's history due for publication later in the year called '*Kraftwerk: Man, Machine and Music*' by the French rock writer, Pascal Bussy, via SAF publications. Quite a welcome release this will be and though while I pen this intro I have little details, I hope that there will be some literature about this available at the convention or elsewhere in this issue. Also, I have just found out that March 29th will see the release of a video called 'Stop Sellafeld', which will feature Kraftwerk. I do not have any further details other than this at the moment, but I would presume that it is the same programme as shown on a few ITV regions last year. Maybe it will be longer and feature more Kraftwerk; hope so!

There has also been a welcome burst of activity from the Elektrik Music quarter; two singles in just over the same space of months with the prospect of more to come in the not too distant future we hope...

Demand for the fanzine has grown somewhat since the '*Music Technology*' article last December, so copies of issues 3 and 2 are now in short supply. The options were to have more copies of these reprinted in time for the convention or else put together this one off special - so, I hope you will not be disappointed if it turns out that the availability of back issues is a bit sparse at the convention - you are currently flicking through the pages of the reason why...

Issue 4 should appear either at the end of July or early August. If you would like details of its availability then please send in a SAE and details will then be sent to you upon its completion. Finally, it is possible that there may be a short, 'Collectors Corner' special dedicated to the various releases of the 'Trans-Europe Express' single. This article is, I feel, too large for inclusion in a normal issue, so for anyone who enjoys reading the 'Collectors Corner' articles and is interested in this one please send in a SAE for future reference.

Anyway, I hope that you enjoy this years convention, organised once more by Paul Wilkinson, and this one off special of the fanzine.

Ian Calder
February 1993

Cover stars this issue are Fritz and Florian
Photographs are by Paul Wilkinson

AKTIVITÄT IS AN UNOFFICIAL KRAFTWERK FANZINE, PRODUCED FOR
FANS BY FANS.

I don't know quite why, but the American record companies seem to have been somewhat more zealous than their European counterparts on the 're-package and re-issue' front over the past couple of years, with the result of yet another re-issue for 'SHOWROOM DUMMIES'. This is something of a double edged criticism, as I don't think many of us would criticise EMI if they were to re-issue some Kraftwerk material on CD - a nice little re-release of 'TOUR DE FRANCE' would, as the saying goes, not go amiss; long overdue, I feel.

The Return Of...The Showroom Dummies!

by IAC

Only two years ago we had the rather nice 'Classic Capitol Dance Tracks' CD, featuring two versions apiece of 'TRANS-EUROPE EXPRESS' and 'SHOWROOM DUMMIES'. Now, not too long after last summer's 'THE MODEL' one might note, we have another release to sate the craving for new Kraftwerk produkt; 'SHOWROOM DUMMIES', a five track CD from the Cleopatra / CEMA re-issue label, catalogue number CLEO68432.

Now then, is it a CD single or CD album? Well, I knoweth not for now what the official line on this is, but with a running time of 28 minutes and 8 seconds it is a bit stingy for any pretensions to album length status; even by Kraftwerk's own past standards!

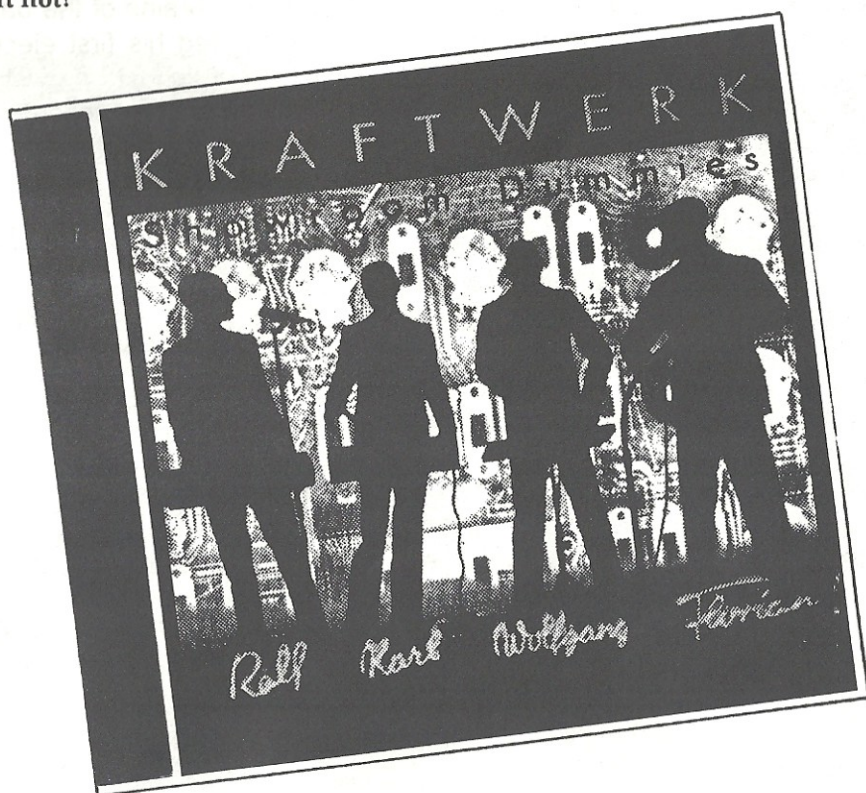
Still enough of this prattle, what music is in the plastic disc I hear you ask... Well, there are no previously unreleased tracks or mixes contained, despite claims to the contrary by adverts in 'Rekord Collector' (Hey, Mr Record Collector! It's AKTIVITÄT with a K not a C!). Still, if we are totally honest and sceptical, was anyone really expecting any unreleased tracks to surface on such a release? I think not. Were there to be any plundering of the Kling Klang vaults I'm sure it would be big news indeed.

What we have is this; long and short versions of the original 1978 recording of 'THE ROBOTS', the long versions of both 'SHOWROOM DUMMIES', and its French counterpart 'LES MANNEQUINS'. Finally, we also find 'SPACELAB'; same as the original incarnation to be found on 'THE MAN MACHINE' LP. So, nothing to get over-excited about really.

The packaging is quite well done though, with a design that is in accord with older Kraftwerk sleeves. Once you have fished the CD box out of the rather boring, plain 'long box' packaging you will find it is the standard 'jewel box' case, normally used for album length CDs in Britain. The front of the insert has a colour version of the 'four silhouettes' image of the band (well, the neon name boxes are in colour!), originally culled from the 'SHOWROOM DUMMIES' promo video (but also used on the West German 'DAS

MODEL' sleeves as well as the UK 'NEON LIGHTS' 12" sleeve), but with a new background to it; the innards of something electrical, what with its PCB, silicon chips and other such components. The reverse of the box is quite plain, with the track details in white against a very dark reproduction of the PCB background. (Mind you, plain is something of a relative term - wait till you get an eyeful of the new American re-issue of the 'RADIOACTIVITY' CD on CEMA - then you'll know just what plain means!) The disc itself features this background but in lilac, with black text, making a welcome relief from the often dull and unimaginative American designs*. (* Wait till you get an eyeful of...etc!)

So, it is a confusing little release; is it a belated promo device for last years 'THE MODEL' or is it advance warning of the upcoming re-issue of the 'RADIOACTIVITY', 'TRANS-EUROPE EXPRESS' and 'THE MAN MACHINE' LPs? Either way, it is quite a costly CD if you bear in mind that there is nothing new on offer. If you are a collector of such releases, you will probably already have this, if you are swithering and dithering between this or last years 'THE MODEL' I recommend you go for the latter; the sleeve is not as good but it contains all of the songs, and more, of this release; and that, my friends, is what counts, is it not?



APPEARING LIVE at this year's Kraftwerk convention are a band called *Elektro Kinetik*, performing their own interpretation of the music of Kraftwerk. We thought that an article in **AKTIVITÄT** would be an ideal way for you to learn more about them, so here is the Elektro Kinetik story in their own words...



Elektro Kinetik were formed in June 1992, with the sole purpose of performing the music of Kraftwerk, a band that both members admire greatly. They have been together musically since 1985 when they were introduced at a music club and found an immediate rapport.

Colin Jordan, computer programmer and technical brains of the band, has been a fan of Kraftwerk since 1975 and formed his first electro-band, 'Axxent Opaque', in the late 70's, while still at school. As well as writing and publishing computer software, Colin writes and records his own original electronic music. He feels very lucky to have seen Kraftwerk live in 1981, 1991 and 1992!

Shirleyann Davies is a classically trained clarinet and saxophone player who has played many concerts as a soloist as well as part of a group and has been on both radio and TV. In the early 80's, after an initial dabbling in electronic music and a chance hearing of 'Computer Love', there was no turning back. Shirleyann also writes and records her own brand of electro-acoustic music.

Like Kraftwerk, Elektro Kinetik use a mixture of old and new equipment; analogue, digital and MIDI. Each piece of equipment is totally interactive with the next, producing a fully compatible system which is equally useful for studio and live performances. The equipment includes the classic range of Korg MS synthesizers, sequencers and the rare Korg Vocoder. Newer additions mostly consist of Casio and Yamaha equipment, while the Yamaha WX11 MIDI Wind Instrument and DD-11 Drum Machine have most recently been added.

For the convention, Elektro Kinetik are playing many songs which fans who have been to Kraftwerk concerts will be familiar with, as well as songs which Kraftwerk themselves have never played live!

As well as the audio dimension, **John Shilcock** has produced accompanying videos to add a visual dimension to this performance.

'...Tune in to the melody...'

Equipment;

Korg MS10 synth, Korg MS20 synth, Korg MS50 synth expansion module, Korg SQ10 analog sequencer, Korg VC10 vocoder, Korg MS02 synth interface, Firstman MS01 sequence synth, Roland SH101 synth, Roland MC202 micro composer, Sequential Circuits Pro-One synth, Cheetah Specdrum, JHS Pro Rhythm drum synth, Casio CZ5000 synth, Casio SK5 sampling keyboard (x2), Yamaha TX81Z synth module, Yamaha DD11 digital drums, Yamaha WX11 MIDI wind controller. Plus various custom-built remote control devices! □

did you know?...

BY SERENDIP

1. ...That Kraftwerk's music was used in the film *'Berlin Alexanderplatz'* by the late director *Rainer Werner Fassbinder*, whose reputation has attained cult status...
2. ...Eccentric composer Frank Zappa, whose production skills are legendary, was approached to produce *'The Man Machine'*, amongst other albums by established artists, but the project never materialised. (The mind boggles at the thought of how it might have sounded!)
3. ...German computer hacker, codename 'PENG0', (*Hans Heubner*), a member of the notorious *'Chaos Computer Club'* (based in Hamburg), used to listen incessantly to Kraftwerk while engaged in all-night data-espionage sessions in the early '80s - ironic when one of the tracks he listened to - *'Computer World'*, hinted at this very activity!...



This image of **Karl Bartos** originally appeared (in much better quality and full colour) in a tour programme produced for the 1981 tour of Japan by Kraftwerk. Contained in it are exclusive and absolutely excellent photographs of the band, their stage set and of course, the dummies. Excellent stuff. Unfortunately, it is a very elusive item to find these days, with a price tag to match no doubt, and must surely be a mega rarity in the upper regions of any Kraftwerk collectors shopping list. It's a pity that similar such items have not been produced for subsequent tours... I A C

BEGINNING WITH THIS feature, we will be looking back at Kraftwerk's numerous encounters with the music press and hopefully give you a brief guide to the contents of the articles.

What the papers say...

If you collect old music papers/cuttings about Kraftwerk then this should all be helpful...if you don't then perhaps this will give you the impetus to start or maybe just a taste of the wit and wisdom of Ralf Hutter and co! All of these featured here are from UK music papers/magazines. Starting with...

'THE RETURN OF THE KLING KLANG GANG' *Sounds*, 27.6.81

'A COMPUTER DATE WITH A SHOWROOM DUMMY' *NME*, 13.6.81

'ELECTRONIC ZEITGEIST' *Melody Maker*, 4.7.81

Three interviews, all conducted during Kraftwerk's 1981 tour. Bearing in mind that these were promotional encounters for the 'Computer World' record it is no surprise then that much of the interviews debate the growing computerisation of society and also specific topics in relation to this from Kraftwerk's German point of view. (i.e. the Wiesbaden centre). Both the *NME* and *Melody Maker* articles dwell on these more heavyweight topics whereas the *Sounds* article is slightly less intense.

The *Sounds* article is 1 full page and 2 half pages in length and features an excellent on stage picture of all four members performing 'Pocket Calculator', as well as some other, less well defined individual pictures of the band. (This particular issue of *Sounds* also includes a cover pic and interview with the fledgling Depeche Mode.) The *NME* interview, spread over 1 black and white page and a full colour 2 page middle spread, is the most intense of the three interviews but does feature some colour pictures. The *Melody Maker* article is 1 page in length with four individual group member pics and features a memorable description of the 1981 stage set; "...A stunning length of switches, buttons and monitors, which make the Starship Enterprise look like a CB radio."! Throughout the three articles it is not only Ralf but also Karl Bartos and

Emil Schult who get a look in. No sign of Florian though and in fact two of the features specifically comment on his unwillingness to face the press! Of these 1981 articles, I would recommend Sounds as the one to look out for.

'ONE GIANT BLEEP FOR MANKIND' *NME*, 10.1.87

'KLING UND KLANG' *The Face*, issue 82, February 1987.

Moving on to 1987 and the period after the release of 'Electric Cafe'. The Face interview is well worth a read, dwelling on Kraftwerk's early days, surprisingly, and also discussing, with Ralf, their influence on music from various other countries, particularly the black US dance scene. Spread over 4 pages, two devoted to a large full colour pic from the 'Musique Non Stop' video. The NME article finds Ralf's humour in fine form, with some real gems; 'Outside, a siren accelerates down Oxford Street. Hutter holds up a happy digit. "Wait", he smiles, "someone is playing a rhythm track out there!"' A good interview, though the factual inaccuracies do niggle a bit. But Ralf is in full flow in this interview, so it's well worth finding. Bearing in mind that recent live reviews of the 'Stop Sellafield' gig pondered over Kraftwerk's involvement with such a cause it's interesting to note these black-humoured comments from Ralf back then; "Since Chernobyl.....You go into the supermarket and the product on the shelf doesn't say milk anymore, it says 'includes radiation percentage'. And; "...in Germany we have rockets in stereo, East and West. The left channel has the SS20's and the right channel is the Cruise missiles."! It's a 2 page spread, spoiled only by the lack of any decent pics.

'KRAFTWERK, THE FINAL SOLUTION TO THE MUSIC PROBLEM', *NME* 6.9.75

Special mention must be given to this 'interview'; avoid at all costs. It is nothing but a hatchet job which not only implies from the writing and by highlighting quotes out of context that Kraftwerk are akin to the second coming of the Third Reich but goes completely over the top by doing a cut and paste job with a photo of the band superimposed over a photo of massed ranks of Nazi soldiers. A very nasty piece of work indeed, penned by the supposedly 'legendary' Lester Bangs. No wonder that Florian Schneider is rather media shy when you read this kind of stitch-up job.

IAC

While Kraftwerk have kept the usual low profile since the last issue, and before, of the fanzine, ELEKTRIC MUSIC on the other hand, have been the opposite of quiet. At the end of December their first proper release (discounting the track provided for the NME compilation LP) appeared straight out of the blue; a single called 'Crosstalk'. This release showed that the group had well and truly broken away from Kraftwerk and their industrial music and that although Kraftwerk 'foundations' were in the track, they had their own sound.

ELEKTRIC MUSIC

by PAUL WILKINSON

Many thanks to ANDREW SLEGT

The three track CD by the duo of Karl and Lofar features 'vocoder' type vocals throughout. 'Crosstalk' has a good backing track through it, even if the lyrics do occasionally spoil it in places. The record is a good and solid first release that had a lot of optimism riding on it as to could they do it or not.

'Intercomix' is a version of 'Crosstalk' once again, with the 'vocoder' reading the lyrics to the listener. The tune is the same, but it doesn't have the chorus in it, just 'intercomix'.

'Baby Come Back' is the third and final track. I personally like this track as I think it would have done well as a single. Different to the other two tracks, this has a more 'pop-ish' feel and a more appealing flavour to the general public. The track, a remake of *The Equals* 1968 No. 1 single, appeared originally on the NME 'Ruby Trax' 3CD sampler.

The cover design, by Emil Schult, pictures the duo against a bright blue sky while the inside of the multi-fold digipak has the duo pictured at a fairground, from which the front cover image has been lifted from. The other panel of the sleeve features an Emil Schult graphic illustration of an electricity pylon and wires against the blue sky background (*reminiscent in feel to the inner sleeve illustration for Kraftwerk's 'Radioactivity' LP - IAC*).

An interesting part of the sleeve is that it states 'Crosstalking to Doreen D'Agostino, Wolfgang Flür, Andy McCluskey and Manfred Schütz'. This suggests in particular that Wolfgang Flür, although involved, may not be a fully fledged member of ELEKTRIC MUSIC.

The single is very limited with a 'Ltd. Edition of 5000' sticker attached to the CD cover; released on the SPV Records label, in Germany only so far (but relatively easy to find on import), the catalogue number of the CD is

056-110363. (On the rear of the cover it also gives a cat. no. for a MS (a 12" maxi-single presumably?) which is 050-110365 - though we have seen nothing of this as yet - IAC.)



ELEKTRIC MUSIC now have another single due for imminent release, called 'T.V.'. This is a two track CD single, the second track being an instrumental version of the song, called 'Television'. The lyrics to 'T.V.' are sung in English, as was 'Crosstalk', but by a human voice this time. The song is a very romantic piece of music, with a catchy middle bit, reminiscent in feel of 'Tour De France'. The track has sample from different shows, including Spanish, English, German and French. The cover has the circular 'test card' illustration with the titles incorporated in the design. The other side has the same size circle but with the credits - produced by Karl Bartos, engineer Stefan Ingmann, art by Emil Schult. What is interesting is that both singles were mixed at Heartbeat studios, which are in Cologne. Alongside the credits is an illustration of a TV antenna. (Cat. no. for the CD is 055-92673 - cat. no. for the MS is 050-92675.) As to whether 'T.V.' will be issued in the UK is not known yet - only time will tell. Apparently, the album is finished although untitled as yet; so the possibility of a spring release looks better.

CHARTING THE SUCCESS OF KRAFTWERK

by Paul Wilkinson

The following article charts the positions of the Kraftwerk single releases that have broken into the UK Top 40. Since their first appearance, the group have only had eight top forty singles and two of those are re-issues ('Computer Love ' and 'Tour De France'). Other tracks to have been released but only made chart positions outwith the Top 40 are noted at the end of the article.

'AUTOBAHN'

First appeared week ending 10th May 1975, entered the chart at no. 38 then climbed to 22, 17, 16, 11, before dropping; 12, 16, 29 and 40 then leaving the top forty.

'POCKET CALCULATOR'

First appeared 23rd May 1981, entered chart at no. 39 and then disappeared from the top 40 the following week.

'COMPUTER LOVE' (Original Release)

First appeared 18th July 1981, entered chart at no. 39, climbed the following week to no. 36 before leaving the top 40.

'THE MODEL' / 'COMPUTER LOVE'

First appeared 9th January 1982, entered chart at a staggering no. 21, then climbed to 10, 2, 3 then no. 1, before being displaced by The Jam, The Stranglers and Shakin' Stevens - as the following week 'The Model' fell to no. 4, spending only one week at the no. 1 slot. The fall continued; from 4 to 5, 13, 27 and then out of the forty.

'SHOWROOM DUMMIES'

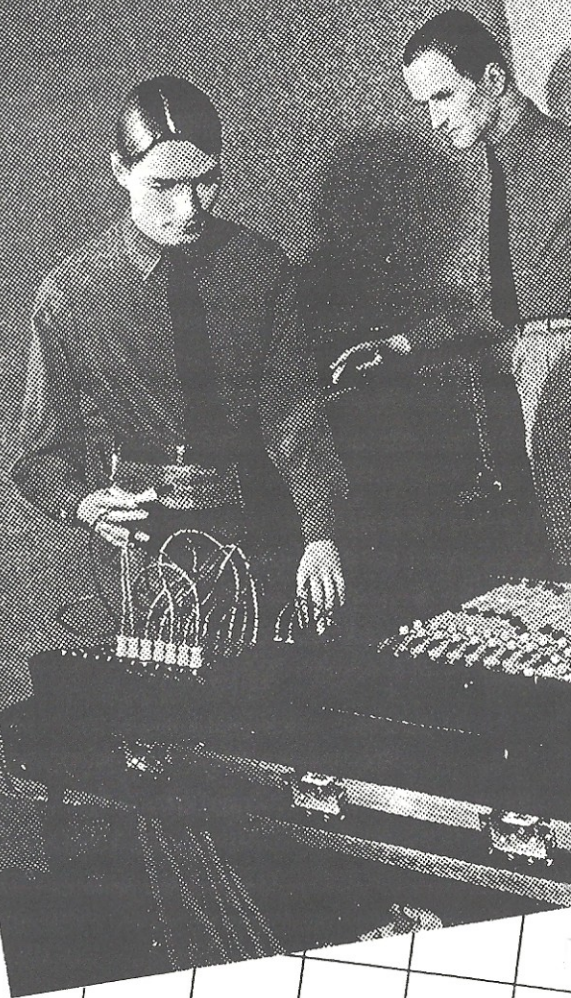
Entered the charts 20th February 1982 whilst 'The Model' was in the charts at no. 5. 'Showroom Dummies' entered at no. 35, where it remained for a second week, and then climbed to no. 25 before leaving the forty the next week. (Incidentally, for one week two Kraftwerk releases were almost together in the chart, with 'The Model' at no. 27 and 'Showroom Dummies' at no. 25)

'TOUR DE FRANCE' (Original Release)

Entered the charts on 13th August 1983 at no. 31, then climbed to 28, 22, before falling; 23, 25, 36 and out.

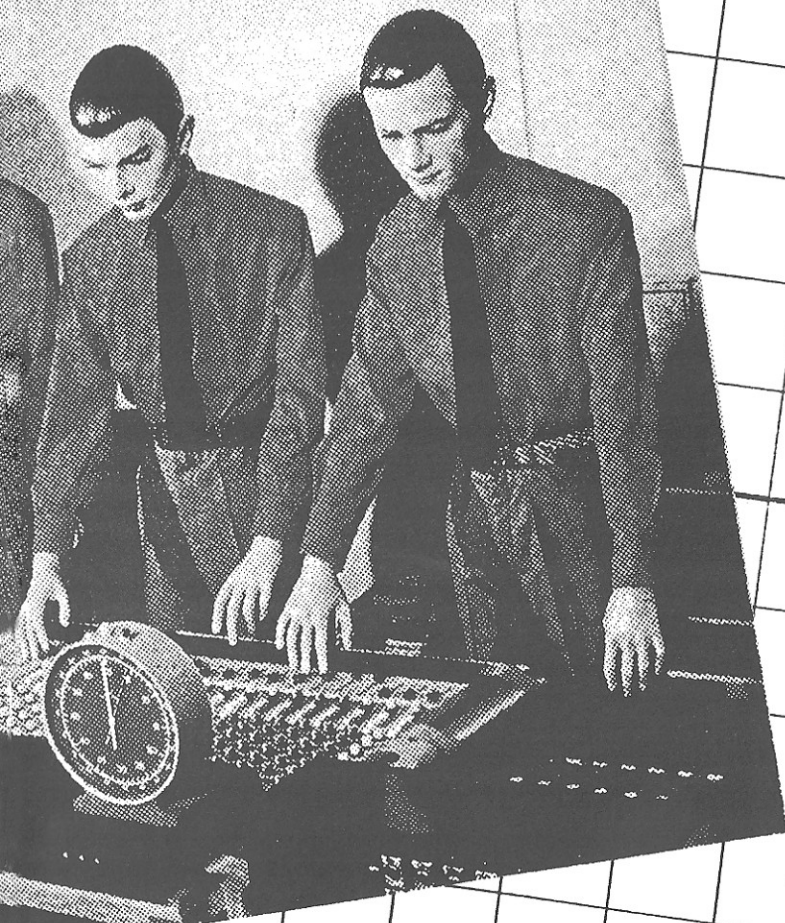
→ page 14

STUDIO WERK



/ 1978

+



'TOUR DE FRANCE' (Second Release)

The remixed 1984 re-issue entered the charts on the 8th of September 1984 at no. 37 and then moved to no. 28, 24, 28 and 37 before the inevitable departure from the top forty.

'THE ROBOTS' (1991 Re-Recording)

This single saw Kraftwerk return to the Top 40 for the first time in seven years. Entered the chart 26th May 1991 at no. 27 and climbed to no. 20 before falling to 30, then out of the top forty at 65...

Also of interest;

'NEON LIGHTS' reached a no. 53 on 28th October 1978

'MUSIQUE NON STOP' reached no. 76 in November 1986

'RADIOACTIVITY' (1991 re-recording) reached no. 43 on 28th October 1991. (And no. 27 in the 12" chart.)

The NME music paper printed their own chart to rival the official one Gallup produce - in this chart, *'Autobahn'* made it to no. 10, where it remained for two weeks, while the *'The Model'/'Computer Love'* single held on to the no. 1 spot for three weeks.

* * *

In America, Kraftwerk have only had one top forty single and album, both being *'Autobahn'*. The album made it to no. 5 in the album chart and was seen as a major achievement, as they were the first German band to have had a major album success in the US. The single did not chart in the Top 40 until the 4th December 1975, where it climbed to no. 25 and spent five weeks in the top forty.

Also of interest;

The album *'The Man Machine'* made a disappointing no. 120 and in 1979 *'Trans-Europe Express'* made no. 67, both in the US charts.

In Britain, the highest placings for the albums in the chart are as follows;

'AUTOBAHN', 17th May 1975, no. 4

'THE MAN MACHINE', 20th May 1978, no. 9

'COMPUTER WORLD', 23rd May 1981, no. 15

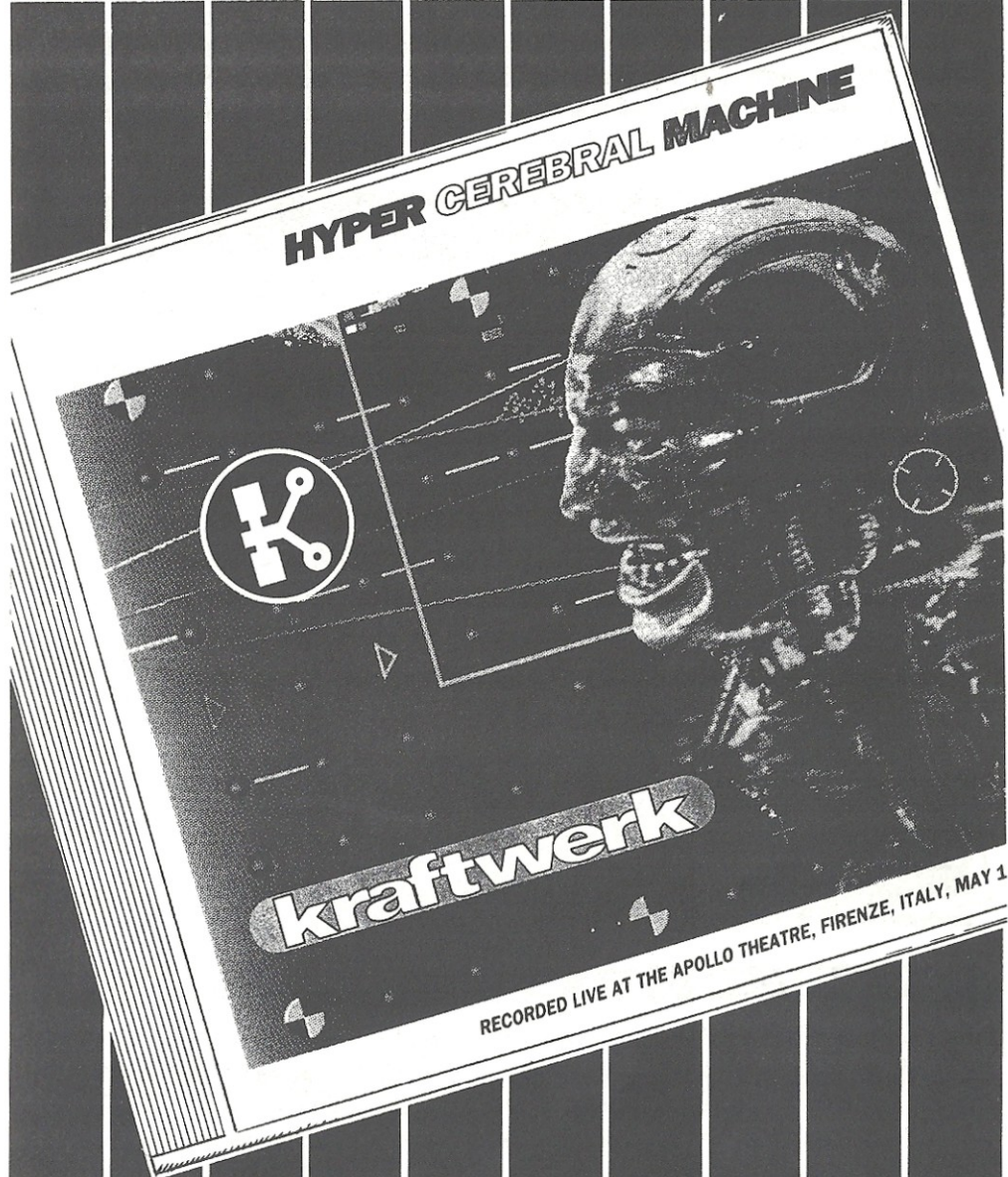
'TRANS-EUROPE EXPRESS' (re-issue), 6th February 1982, no. 56

'AUTOBAHN' (re-issue), 22nd June 1985, no. 61

'ELECTRIC CAFE', December 1986, no. 54

'THE MIX', 16th June 1991, no. 15 (before dropping to 31, 42, 47, 62, 69, -)

bootleg CD guide



Hyper Cerebral Machine

Once upon a time, the term 'bootleg' was thought to be, amongst serious collectors, a dirty word, meaning 'lets part with large sums of hard earned money and spend it on inferior sounding crap'! This was very true in many cases, but now, with the CD market on the up and up and modern technology at its best, I have found that most bootleg material currently on the market is, on the whole, quite good. It can also be said that a lot of the recordings seem to find a mysterious method of appearing from the mixing desks, so proving that most people connected with bands are susceptible to the odd bribe.

The Kraftwerkers Guide To CD Bootlegs

by Paul Corner, January 1993

Anyway, now to the matter at hand, an article which I have enjoyed putting together for this excellent fanzine; a quick, 'rough guide' rundown on Kraftwerk bootleg CDs.

For a group who have released very little material, when you take into account the number of years they have been together, you will no doubt notice the amount of bootlegs currently available is quite astounding. This is also unusual bearing in mind how infrequently they embark on live tours.

The bootlegs in this article have all been available on CD at some time or other. I have given them an approximate price and quality guide in terms of sound etc. and it is intended to be as accurate as possible.

LIVE IN COLOGNE 1975

This CD contains only three tracks; *Ruckzuck*, *Kometenmelodie 1* and *Autobahn*. It is well worth tracking down a copy as the quality is very good. The three tracks are long and sound quite 'raw', as do many earlier Kraftwerk recordings, that is, all live drumpads and keyboards i.e. very little or no sampling. *

Price: Pay no more than £15.00

* Andy McCluskey, no less, of OMD remarks in the OMD biography 'Messages'; on the 1975 show; "...they had all these backing tracks on cassette and I remember them changing the cassette between numbers." (A far cry from the present day all-digital set up!)

COMPUTERTOUR, 1981

This one is quite difficult to find now as it was one of the first bootlegs to feature the '81 tour. Tracks 1 - 5 ('*The Model*', '*Radioactivity*' (brilliant version), '*Computer Love*', '*Autobahn*') were recorded at Utrecht, Holland and the sound quality is very good. However, the CD is let down by tracks 6 - 11, recorded at Bristol, and they are inferior in quality. Also note the bizarre CD cover which holds no relevance to Kraftwerk at all.

Price: Around £20.00 as it is slightly rare now.

NUMBERS, Live in Tokyo, Japan 1981

Absolutely stunning pictures as part of the packaging, colour photos of the band whilst playing '*Pocket Calculator*', '*Trans-Europe Express*' and '*The Robots*'. Sound quality is very good. I have been told that about 100 copies only of these exist. True or not I don't personally know, but I think the CD comes from Japan, though I obtained my copy from Germany.

Price: £50.00+ I think it is quite a rare item.



VIRTU EX MACHINA, Japan 1981

Same concert as above, but different picture on box, shows a photo of the '*Man Machine*' pose. It has an intro as the first track called '*Beethoven*'. I don't know if the band have anything to do with this track but it is brilliant! and lasts just over two minutes. This CD was also obtained from Germany.

Price: £25.00+ It all depends on our dwindling pound against the DeutschMark!

HYPER CEREBRAL MACHINE, Italy 1981

Nice cover, although again, no relevance to the band. Sound quality not bad, with a good selection of tracks including *'Geiger Counter'*, *'Voice Of Energy'* etc.

Price: About £15.00

ENREGISTREE LIVE A L'OLYMPIA, Paris 1981

Again, nice, unofficial cover and better sound quality than the aforementioned, much the same also in track listing. However, the first track is *'Computer Welt'* and thus it does not include *'Numbers'*.

Price: About £15.00

COMPUTERS IN LOVE, Belgium 1981

This is a double CD which is packaged in a thicker than average box and sports a nice photo taken from the Disney sci-fi film *'Tron'*. Very good sound quality, with an excellent version of *'It's More Fun To Compute'*, played as an encore at the speed of light. I have been told that this gig could be from Paris. This, apparently, can be determined from the lyrics to *'Autobahn'*, but I'll leave it up to the individual to make up their own minds on that score.

Price: About £28.00 as it is a double CD.

RIMINI RIMINI, Italy 1990

Double CD in a flip-over style box. To me, the sound is quite slow, the quality I feel is only about 75-80%. However, it is the only CD I know of from the 'test tour' and when the picture is opened it reveals nice pix of the band. It also comes shrink-wrapped in a cardboard outer sleeve. Please note however, the concert is in fact Bologna! (Damn these bootleggers!)

Price: £18.00

N1 TO ZURICH, Switzerland 1991

No prizes for guessing which venue this is taken from! (OK, for those a little slow on the uptake, it's from Zurich!) Single CD, excellent sound quality, let down by the fact that it only includes *'Computer Welt'* to *'Trans-Europe Express'*, sadly, not the full concert.

Price: £15.00 - Not a particularly good sleeve design.

Computertour



Live In Cologne 1975

HEUTE ABEND, 1991, All over the place!

Double CD in bigger than average box. Tracks from Brixton, Birmingham, Sheffield, Edinburgh plus Edinburgh soundcheck. Sound quality not fully 100% but not a bad picture of Ralf and Florian on the sleeve. Also of note, the slightly, ahem, 'altered' lyrics to the soundcheck version of '*The Model*'!

Price: £28.00 - not one of the better quality CDs

NON STOP, Stockholm 1991

Double CD in a standard sized box. Contains full concert but some early tracks fade in and out between songs, rather than letting them flow continuously. Brilliant cock-up of '*Autobahn*'! Crowd noise quite apparent, but this adds to the 'feel' of the concert. Sound quality not too bad, about 85-90%.

Price: £28.00 - stupid cigarette lighter on sleeve!?!

REBUILT IN '92, Düsseldorf 1991

This comes as a two part CD set which can be bought separately of part 1 and part 2, both making up the full concert plus some remixes, megamixes and the track everyone wants to know about, the 1983 '*Demo Edit*' of '*Technopop*' - totally, totally different to the eventual version released on '*Electric Cafe*'. Sound quality is very good. Both parts have their own sleeve designs and are pictures which relate to the group

Price: £15.00 each - very good quality.

Of note, there is also to be another version of the above release doing the rounds; it doesn't seem to have a proper title and has different designs for the sleeves; yellow and black, CD1 with a pic of the 1991 robots, CD2 with a rather naff design of no relevance to the group.

DANGER! RADIOACTIVITY OVER EUROPE, Hamburg 1991

This CD seems to hail from Israel. The sound quality is not fully up to scratch and sounds a little on the slow side. It is a double CD in a flip-over style box and features the full concert. No brilliant sleeve design either.

Price: £25.00 - I have only come across the one CD which a dealer picked up in France.

KRAFTWERK - THE REMIX

This CD consists of various remixes, most of which are by the American company '*Razormaid*', who specialise in re-mixing tracks for numerous bands, mainly for dance-floor purposes.

I know this type of listening is not everyone's cup of tea, but do give this one a go as the tracks are not twisted

beyond recognition. I will have to list the tracks which appear on this CD as they have never been commercially available.

- | | | | |
|------------------------------|------------------|--------------------------|-----------------------------|
| 1. Computer Welt | (Razormaid Mix) | 6. The Mix-Medley | (Razormaid Mix)* |
| 2. Das Model | (Razormaid Edit) | 7. Re-Werked | (Music Factory Master Mix)* |
| 3. Sex Objekt | (Razormaid Mix)* | 8. Sex Object | ('Technopop' version) |
| 4. Pocket Calculator | (Mixx-It Remix) | 9. Tour De France | (Disconet Remix) |
| 5. The Telephone Call | (Razormaid Mix) | 10. Electric Cafe | (Mix-It Remix) |
| | | 11. Technopop | (Demo version)* |

* These tracks also appear on the CD '*Rebuilt in '92*' (part 2) as featured previously.

The sleeve design for the remix CD is excellent. The front cover shows Wolfgang in the familiar 'Man Machine' outfit, working at his console and the CD itself has graphic 'robot stick men' printed on the disc. Sound quality is brilliant.

Price: £16.00

I hope the above article will be of help in choosing any bootleg material to do with Kraftwerk. My personal choices would be as follows; *LIVE IN COLOGNE* - 1975; *COMPUTERS IN LOVE* - Belgium 1981; and the *REBUILT IN '92* parts 1 and 2 - live in Düsseldorf 1991. All of these cover full concerts from each era and are very good in both sound and quality. It is also worthwhile visiting record fairs to find these, 'cos you'll not find them in your local HMV / Our Price / Virgin high street stores! Also haggle over the price, some dealers n knock off the odd few quid!

Happy listening!



did you know?...

BY PAUL WILKINSON

1. ...that for the 1981 tour, Ralf had three keyboards in his console - a special 'light-disc instrument, made in Florida, for mono choir sounds'. There was also a Polymoog, a Minimoog, plus four foot-pedals which, when pressed, operated the volume / effect control...
2. ...that the track 'Ruckzuck' is about trains...
3. ...that the track 'The Model' is quoted to be about "women ceasing to be human in face of the gaze in the camera. Does the singing voice condemn her for her failure or take pleasure in it?"!..



do not adjust your set...

No, it is not some weird country and western cabaret band, it is Kraftwerk, c. 1974's 'AUTOBAHN' period. (Left - right; Klaus Roeder, Ralf Hütter, Florian Schneider, and Wolfgang Flür)



Poor old Klaus Roeder didn't last too long in the Kraftwerk line-up appearing only on this LP for electric guitar and violin duties. Wolfgang Flür was the other new addition at this time, handling the electronic percussion duties. Since these long gone days, there has of course been significant reductions in the amount of guitars, violins and also facial hair in the Kraftwerk ranks...
...and nobody accuses them of sounding like the Beach Boys anymore either!

□ □ □ □ **SMALL ADS** □ □ □ □

WANTED: 1981 tour dates and venues of foreign concerts. Also required, 1981 live photo's; these are for an article on the 1981 tour, for a future AKTIVITÄT issue - Paul Wilkinson,

O U T R O

Argus, C.T.

Tuesday October 22, 1991

JETSETTERS

Band haven't answered phone for 10 years

BARBRA LANYON

ECCENTRIC German band Kraftwerk don't mind keeping pop bosses dangling — they have refused to answer the telephone for the past 10 years.

The weird stars, who raced up the charts with *The Robots*, dislike talking business so much that they installed a one-way telephone in their Hamburg homes.

"It's impossible to contact the band directly, we just have to wait until they call us. "It's not the way we like to do business with our artists but with Kraftwerk we make an exception because they are exceptional."

□□□□□

*** AKTIVITÄT PRODUKT * FEBRUARY 1993 *** ARTICLES BY :
I A C * PAUL WILKINSON * PAUL CORNER * SERENDIP * * *
ADDITIONAL DATA : JAY SCOTT * ANDREW SLEGT * ALAN BELL *
KLEM MAGAZINE, HOLLAND * SHIRLEYANN DAVIES * * * FOTO'S :
PAUL WILKINSON * JAN SUNDSTROM AND THE USUAL ARCHIVE PLUNDER
*** DESIGN : IAC * * * THANK YOU TO ALL CONTRIBUTORS
* * * * * FURTHER AKTIVITÄT PRODUKT - AUGUST 1993 * * * * *

ESS....STOP PRESS....STOP PRESS....STOP PRESS....S

No sooner had the bulk of this issue been finished and had been printed than some important news came to hand. For those of you out there who have access to E-mail (electronic mail) there is good news; a Kraftwerk mailing list has been set up by one David Datta, from America. News of this came to me from Jose Garcia Corral, from Spain, and here is some of the info he provided, for those of you who are interested in this idea...

"You need to have access to Internet, a worldwide computer network (Most universities do). Then you can subscribe to the list and send opinions, comments, questions, answers etc. via electronic mail (E-mail). To subscribe, send mail to;

There are two modalities of subscription. You can either receive the list once per day in form of a digest (with all the mail from the previous day) or receive the list interactively. You have to specify it when subscribing. For instance;

MAIL> Send
To:
Subject: Subscribe
Subscribe digest

And to send mail to the list itself;

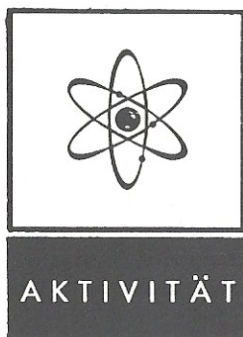
These details have arrived literally within hours of the deadline for this issue so I have just had to reprint a section of Jose's letter. If you require any more info. then you should write to him and I am sure he will provide you with any necessary info.

Jose Garcia Corral,

Jose has sent me a paper printout of some of the mail and there has been some very interesting crosstalk, especially on the subject of Kraftwerk's equipment and also up to the minute news on new releases such as the recent Elektric Music singles. All in all, if you can access it, give it a go. It sounds like a very useful service to be...

This is the end of this news flash, which has left the page-numbering department in disarray!

I A C



AKTIVITÄT

